NEW DRAMA, TO-MORROW.

"The School Girl" About to Move-John

Drew Going-Bertha Galland's Return

-- Mantell to Play "Othello" -- A Chil-dren's Play-- East Side Rural Drama.

After what has been almost a surfeit of

new plays, New York is to take a slight rest

for a week or so. Only one notable new

play comes out in the next six days. This

lone new offering of the week, however, is

the first new drama that Mrs. Fiske's com-

pany at the Manhattan Theatre has at-

tempted since its organization. They ap-

pear to-morrow night in "Leah Kleschna,

five ac drama by G. M. S. McLellan.

It provides Mrs. Fiske with her first new

character in two seasons, and the character

is a strong one, in which the actress who

played Tess, Hedda Gatler and Becky

Sharp will be able to display at their best

her great powers. She portrays the

daughter of a notorious criminal, who,

Theatre to Thomas Bailey Aldrich's poetic

tragedy, "Judith of Bethulia." The work has

met with some measure of success, and on

that account Miss O'Neil and her company

haveabandoned a projected revival of "Mac-

beth.' She leaves Daly's next week for a

road tour, and she may reappear here next

Edna May, Mr. Frohman's musical star,

is preparing to leave the Herald Square

Theatre after two weeks more and move

back to Daly's with "The School Girl" for

Annie Russell, whom hundreds of thea-

back to New York, has in "Brother Jacques

a self-sacrificing lover who finally wins the

dear one. Miss Moore presents an eccen-

tric character part, that of the lady who

owns the necklace, with her accustomed

garet Illington, Essie Tittell, Elsie de Wolfe and Florence Wilkinson.

Ethel Barrymore, embodied as the belle

of Silver Creek, is filling the Hudson Theatre

in 'Richard III,' will revive 'Othello

In answer to many requests 'Der Hoch-

Irving Place Theatre to-morrow night

Bertha Galland, supported by a strong

company, which includes Orrin Johnson

Frank Losee, Helen Tracy and Kate Denin

where the play enjoyed continued popular-ity. Since then Miss Galland has appeared at three other theatres in town. Con-

trary to the usual rule of second seasons

she comes back with a stronger company than the one that helped to win the first

"The Two Roses" is to be retained as the

sole attraction at the Broadway Theatre

for this week only. Afterward, Fritzi

Scheff is to appear in a series of light operas beginning with "Fatinitza" and including her

The most gorgeous of all the Christmas

present piece. The theatre is to be clonext Saturday for a week of rehearsals.

success for her play.

Square Theatre next Thursday.

to the theatre.

the play may have a long run there.

the Christmas and New Year holiday weeks.

will also retire for a road tour.

spring in a new play.

IN THE WORLD OF MUSIC.

WAGNER AND THE OPERA STOCK-HOLDERS.

The Dark Scenes of Wagnerdom Forbidden on Fashionable Nights--"Lucrezia Borgia," an Opera Which May Be Sung Backward or Forward-Caruso's Bad Habits and Aino Ackte's Extraordinary Frequency - Art and Affectation.

The battle between art and Mammon, which raged bitterly in the ancient days when grand opera in German was enthroned in the Metropolitan Opera House, is again surging through the tunnel like corridors and even out into the slums of upper Broadway. It is not a matter with which the good natured general public concerns itself greatly, but it signifies something in the conduct of an institution which ought to advertise to the world at large the stage of artistic regeneration which the metropolis of the West has reached.

Confuctus once said: "If you would know whether a country is well governed and of good morals, listen to its music." It would seriously mislead any observer to visit our gorgeous and newly gilded opera house on the fashionable night, which is Monday. He would see an audi-torium crowded with admirably garbed men and women. He would learn that in the assembly were scores of persons whose names must be printed at every publication of those chronicles of small beer, the society columns of the newspapers which regard society with r. v.r no.

Even Princes from Japan and Dukes from England, the most important Dukes in all this big round world, sometimes sit in this auditorium on Monday nights, while financiers and eminent dancing dervishes of the parlors rub shoulders in the corridors with proud and haughty youths who have never soiled their souls with work, and with distinguished maidens, to know whom is to have attained the last snowy peak of frosty exclusiveness.

All these people go to the opera, first, because it is the only fashionable form of public amusement open to them in the winter season and because it affords a common meeting ground. They go, secondly, to be entertained a little by the singing of the most expensive singers in the world. They finish their dinners at their leisure and arrive at the opera house between 8:30 and 9. The boxes are seldom filled till the latter

Toward 11 they begin to depart, and at 11 most of the boxes are empty. As soon as the box occupants thin out, the orchestra stalls begin to bare their maroon backs to the atmosphere. While the final act of any opera is in progress there is a steady stream of exits. Only the standers behind the orchestra rail and the sitters in the upper balconies endure to the end to see the heroine die of opera fever, that mysterious disease which carries off so many sopranos in the old time Italian works.

Without these lords and ladies of the mighty world of eating, dancing and wearing, there would be no opera. The owners of the opera house are among them. The heaviest payers for operatic entertainment are of their number. These facts should always be borne in mind by those who complain of the Philistinism of Society. These people have their uses. They buy all the expensive pictures and bric-à-brac and jewels; they wear the finest garments; they hear the singers with the largest salaries. The motto of the Black Prince was "I serve;" the motto of New York Society is: "We pay."

Its members employ thousands of artistic persons whose art would otherwise not be properly remunerated. It is a piece of pure kindness, almost charity, on their is a progressive artist. part that the opera house is open to the vast aggregation of nobodies who do not belong to Society. They regard the house as their private institution, and they open its doors to others only in order that those others may be lifted into the atmosphere of sweetness and light and that their poor and sordid lives may catch some reflected glory of the celestial existence which is so far beyond their reach.

When, therefore, these creatures complain because they have to listen to such things as "Lucrezia Borgia" on Monday nights, they are unspeakably unreasonable It is even said that one cheap wit declared last Monday night that the name of the opera ought to be spelled "Lucrezia Bored You." It is impossible to disguise the condemning fact that such carpers are dark and dismal Wagnerites with their ears full of dissonances and their hearts full of misleading motives.

Their real ground of complaint is that no Wagner is to be given on Monday nights, that their worshipped master is relegated to the semi-gloom of Wednesday and Friday, the insulting reduced rates of Saturday nights, or even the outer darkness of Thursdays, which are not in the regular season at all. Such grumblings will avail them little. The truth is that the stockholders of the Metropolitan Opera House do not like Wagner, and they have decreed that Mr. Conried shall not give such works as "Tristan und Isolde," "Die Walkure"

or "Götterdämmerung" on Monday nights. The box holders do not desire to hear these dramas at any time. Their primary objection is to the darkened house. In order that the Wagnerian drama may be presented with due attention to the details of the pictures and action, it is necessary that the auditorium most of the time shall be shrouded in gloom. The whole second act of "Lohengrin," half the first act and all the last act of "Tannhäuser," more than half of "Rheingold," two-thirds of "Die Walkure," nearly half of "Siegfried," more than half of "G tterdammerung." the whole second act of "Die Meistersinger' are performed with the stage in semidarkness. The house lights have to be

What is the use of employing Felix, Worth and Paquin to design splendid evening costumes with which to sit in darkness? Not much of these costumes can be seen anyhow, when the wearers are In that case something else besides the frock is to be on exhibition, and that, too, must not be rendered invisible by the extinction of the lights.

In the second place the fashionable patrons of the house dislike the Wagner operas because these demand too serious attention on the part of the audience and do not provide sufficiently numerous opportunities for the display of vocal pyroechnics. When the nobodies in the become interested in the story and development of a lyric drama, they wish every one to be quiet and to listen de-

The fashionable folks do not go to the opera to do that. They desire to visit from box to box, to talk and laugh, and to listen only when some famous singer sings a favorite air. Let it be said in justice that no complaint of their talking can fairly be made. It is conducted quietly and it dis-

turbs no one unless he is seeking trouble. Why pay huge salaries to the hired singers if they are not to perform remarkable feats with their voices? In the Wagnerian dramas no one sings a cadenza and the tenor never takes a high C. En passant,

tenors often take this expensive note in other operas without proper recognition. Caruso took it in "Com' e soave" in the last act of "Lucrezia Borgia" on Monday night and not a single voice in the house cried "Bravo!"

But in the Wagner dramas the highest priced singers do not appear. Neither Sembrich nor Caruso sing in these. Eames seldom does. Melba does not. A lot of Germans with almost unpronounceable names, coming from opera houses in towns miles and miles away from London and Paris, sing in them. No; the decree is passed. Monday night

is sacred to good old Italian opera, and the Wagnerites, with their scores and their portentious brows, must make way for the emotional Italians fairly sobbing in their excitement as Caruso approaches the close of an ara, and screaming "Bis, bis!" at the end of every number. These are the allies of the aristocracy in the boxes. Art levels all ranks and on the glorious ground of old-time Italian opera the leaders of the cotillon and their barbers stand together.

There is compensation for almost every ill, and for this there is the certainty of hearing some of the best works of the Italian repertory on Monday nights. The season began with a really brilliant presentation of Verdi's "Alda." The second Monday night was devoted to a revival of Ponchielli's "La Gioconda," which, despite its gruesome story, has caught the public fancy with its spectacular features and its two or three admirable arias and trios.

Let us be comforted. We might easily have been in worse company on that second Monday night than the tyrannical lord of the Inquisition and his lago-like spy. On the third Monday night we came into the presence of the iniquitous Lucrezia Borgia and Donizetti's opera, which is even viler than she. What lower depths are left for us to descend into Mr. Conried has not yet disclosed. 1 ut whithersoever he leads us we cannot meet with more mean and vulgar music than that of this score.

The single striking air which Caruso sings in this work does not belong to it, but has been interpolated from another opera by the same facile composer. Some one ought to tell the social masters (who do not read critical comment on music or any other art) that this air is due at about 10 P. M., and therefore they need not hurry away from their dinners on "Lucrezia Borgia" nights.

Here is an opera which shows no connection whatever between the book and the music. When Gennaro is narrating the story of his lowly birth he does it to a tune precisely the same in character as that which floats the chaste admiration of Lucrezia for him out into the auditorium; and when the general assemuly shouts its detestation of the vile prisoner, it does so in a tune which is so much like that of the sextet in "Lucia" that a few slight changes would make the two indistinguishable. "Lucrezia," however, was written before "Lucia." The sextet is simply an improved version of the old finale.

The writer of THE SUN'S chronicles of music attended the final rehearsal of the opera. The third act was rehearsed first. opera sounded just the same that way. It would not make the slightest difference in what order the acts of "Lucrezia Borgia" were presented. The music has nothing to do with the story. There is no melodic development. The tunes of the third act are just like those of the first. Any tune in the score will fit any words in

the book. And yet this is the opera which the great Italian tenor Enrico Caruso persuaded Mr. Conried to produce this season. It was for this opera that he induced the manager to import Maria de Macchi. Mr. Caruso

sacred personalities may be introduced. The first will be a prediction. Mr. Caruso is enjoying a dazzling popularity. He has a magnificent voice. He knows how to sing and he has temperament. Nevertheless, if he does not abandon some pernicious habits into which he has fallen since he came to New York, he will tear all the velvet off his tones. In five years he will bring his voice to the level of the chesp Italian bleaters of the provincial theatres and his style to a state of bare

vulgarity. He has fallen into the dangerous habit of holding high tones as long as he can and of opening out with them as they nar the end till they wind up in a desperate push and a vocal explosion. He does all this to win the easy admiration of a let of shouting compatriots, who have no conception of the refinements of vocal art, but who are quite capable of appreciating a feat of strength. If Mr. Caruso persists in this trick, he will seriously injure the quality of his voice. It is already

vulgarizing his style. He has recently adopted an explosive. half conversational manner of attacking some of the syllables of his recitatives, and has at times introduced falsetto grace notes before accentuated tones. These are tricks of Tamagno and should be left to such leather lunged creatures as he. Mr. Caruso has the most beautiful lyric tenor voice in the world. He ought to be content to omit the silly growlings and squeakings which he seems to think add dramatic force to his utterances. If he takes the sweetness away from his voice, his friends, the b avos, who now chant his praises every night, will be the first to desert him. The admiration of cultivated connoissurs is better worth having and

It would add much to the dignity and true musical beauty of Mr. Caruso's style if he would cease to cry so much when he desires to be pathetic. If he does not feel that the which he is singing is sufficiently music pathetic to carry its own meaning with it. let him sing something else. When we wish to hear crying on the stage we can go to the theatre. At the opera we desire to hear

This crying is merely an exhibition voice. THE SUN'S observer has been in this business some years and has seen half a dozen good voices spoiled by just such es. When he predicts what will happen in such cases he is not guessing.

Alno Ackté, soprano, has some powerful influence behind ber. Olive Fremstad. contraito, has not. Thereby hangs a tale. Everything that can be done to push Mme. Ackts into a prominence which her talents do not demand is being done. Miss Fremstad was persistently kept in the background last season and this year is forging to the front through the sheer force of her own

All kinds of stories are told to account is said that rather than return to Europe after one season in America, which is equivalent to a confession of failure she begged Mr. Conried to reengage her at a greatly reduce ! salary.

But this does not account for the fact that she is continually in the cast in good parts, while sopranos of universal fame are doing nothing, nor for the crowding of fessional and amateur, who beseech, cajole, adjure and even try to worry newspaper scribes into writing things about this singer "LEAH KLESCHNA," MRS. FISKE'S

that neither the press agents nor the scribes believe. No good will come of such doings. But again reference must be made to the ruling power in the opera house, namely, the stockholders. It is probably among that sacred confraternity that the real source of Mme. Ackti's power must be sought. If the stockholders desire to hear her, she will be heard. It will make no difference whether any one else wishes to hear her or not. Why they wish to hear her cannot be guessed.

Olive Fremstad on Nov. 28, 1891, sang in the third part of Schumann's "Faust with the Oratorio Society on the night when Brahms's "German Requiem" was also given. When that requiem was again given by the Oratorio Society on Dec. 1 Miss Fremstad was singing Kundry in "Parsifal" at the opera. She had been in Europe, had become a noted opera singer and had returned. Her Carmen was a revelation to connoisseurs, who had begut to lament the want of a capable interpreter of the role.

Because Miss Fremstad did not throw chairs, flirt with the gallery, take the audience into her confidence and resort to cheap tricks to astonish groundlings, fashionabl folk, who do not count her among the stars, said that she did not act. Her superb Kundry they did not see. Her Venus in Tannhäuser" and her Sieglinde in "Die Walku re* they do not understand.

Nevertheless Miss Fremstad will make her way at the Metropolitan. She has the voice, the personal magnetism, the blazing temperament, the lithe and seductive pose and gesture of a vocal Circe and dramatic instincts of the first order. She cannot be kept down, and she is rising all the time like a star above the horizon of a summer night.

Two peculiarities of Yeave's playing, which were noticeable on Thursday night, promise to go far toward concealing its better qualities. There are his excessive use of the sliding finger and his blurring of rapid passages. The latter fault he had in its worst form when he was here the last time. The other has grown and now his cantilens whines like Campanini's "Salve dimora" at his last operatio appearance.

It is too bad that a cheap affectation of this sort should mar a great art.

W. J. HENDERSON.

MUSIC AND MUSICIANS. There was much difficulty in finding the records of the performances of "La Gioconda" which took place previous to the recent revival at the Metropolitan Opera House. The last previous presentation was that of Mr. Savage at the Broadway Theatre in 1901. Between that and the production of 1883-84 by Abbey,

Schoeffel & Grau there were several. Gustav Hinrichs brought out the work at the Grand Opera House, Philadelphia, in 1891, and in the ocu se of several seasons there gave forty performances of it. Selma Kronold was the Giaconda, Helen Campbell the Cieca: Del Puente. Barnaba; Guille Engo, and Clara Poole King, Laura

Mr. Hinrichs brought ou the opera again in 1893 at the Grand Opera House in this city, with Selma Kronold as La G:aconda, Katherine Fleming as La Cieca, Lizzie MacNichol as Laura, Payne Clark as Enzo, W. H. Clark as Aleise and Campanari as Barnaba. It was in those days that Campanari, who is now missed from the Metropolitan, attracted critical attention.

Heinrich Knote, the Munich tenor, who made a genuine success with his debut Walther in "Die Meistersinger," is a remarkable person. He said on Friday afternoon, previous to his first appearance: At this point a few considerations of the "I have heard in this city for the first time Caruso. It is the most beautiful voice the world, and that technic! I give you my word, it is wonderfu. To Mr. Conried he said: "If I neversing a

note here and never come again, I am thank-ful that you engaged me, because I have heard Caruso and have learned more than I would have learned in Europe in three

Months."

After he had made these remarks every one began to suspect that he knew something about singing, and he does. But think of a tenor saying such things about

Rehearsals at the Opera House have suddenly become interesting. Cause-Conried. He is always there and nothing escapes his eye. He does not meddle with the music. but leaves that to his conductors. But stage setting, action, grouping, business and all suc'i matters are personally su pervised by him. He is an actor-manager, and no one can fool him about these things. He can teach a prima donna how to make an exit or the ballet how to group in a tab

leau.

All the prime donne go to rehearsal now. The cause of this is also Conried. two weeks while "Lady Teazle." the new Lillian Russell musical comedy, is in preparation. Miss Russell will open there on

The publication of collections goes or apace. In the Musicians' Library latest numbers are a volume of Schubert songs, edited by Henry T. Finck; two volumes of French songs, edited by Philip Hale, and two volumes of "lyrics" from the Wagner dramas, edited by Carl Am-The last named editor has origina ideas as to what are lyrics. Among them he includes Tannhäuser's narrative, Siegmund's story in Act I. and other things of

Lloyd Rand, one of the young American tenors pursuing elusive studies at the mystic opera school at the Metropolitan. is making progress. Last season he played the bells in "Parsifal." This season he has sung one of the Meistersingers and one of the cheerful young friends of Maffeo Oreini in "Lucrezia Borgia." The bells last year were very good. This season they are very bad. But it must be expensive for any young tenor to pay for operatic instruction in order that he may hammer bells behind the scenes.

A youthful planist gave a concert last Monday in a theatre. Her experience in concert giving was about nil, so when she went on the stage and found the footlights turned bad taste. The other habits will hurt his all the way up it meant nothing to her After she had begun to play her first number she discovered that she could not see the keys at all. The footlights were turned off before the second piece. Thus does the artistic career begin with the necessary acquaintance with gross and materializities of the second piece.

> Alois Burgstaller, who is now enjoy-ing his third season of operatic glory in this country, does not speak any English at all. Heinrich Knote, who is here for the first time, speaks English excellently. Mr. Knote's wife is an American.

> There seems to have been a pretty general consensus of opinion that Ysaye's reappearance was disappointing. But the dread cabal of fiddlers in the Boston Symphony Orchestra applauded him ecstatically. A cunning lot are those cynics of the St. Botolph Club.

The Amphion Theatre in Old Hands. The Amphio Theatre in Brooklyn is to eturn to the possession of Hyde & Behman on Dec. 28, and a merry show is to reopen it. The show is "Mr. Wix of Wickham," which, after a successful run at the Bijou Theatre here, has been a popular road attraction in many other cities. More musical comedies are to follow this one. THE PLAYS OF A WINTER WEEK

shows imported here from Drury Lane is "Humpty Dumpty," and it is drawing great audiences to the New Amsterdam Theatre.

George M. Cohan in his own musical play, "Little Johnny Jones," can remain at the New Liberty Theatre only another fortnight, though the piece is doing exceedingly well. The stage is wanted on Dec. 26 for Fay Templeton and Pete Dalley in the new John J. MoNally extravagance, "In Newport."

be invariably as large an audience as the theatre will hold, is "The College Widow," at the Garden. There is every prospect of this George Ade comedy staying the season out there. "Woodland," the Pixley and Luders comic

One play in town, where there seems to

opera dealing with bird society and its complications, will be transferred from the New York to the Herald Square on Dec. 28. A new song with a familiar title, "Cheer. Boys, Cheer," is one of the new features of their novel production. The king of the successful Ade plays in town, "The Sho-Gun," begins its tenth

week at Wallack's to-morrow with no

visible diminution of appreciation for the amusing notions exploited in it in the name of (orea, or for the lavish stage equipment which Henry W. Savage has under her father's tutelage, has become his partner in crime. The play shows the gradual awakening of her moral sense under the inspiration of lovo and the gradual regeneration of her whole character. The David Warfield in "The Music Master" scenes are laid in Austria and in Paris, and

are said to be stirring and absorbing. The is still playing to the capacity of the Belasco Theatre. Two extra matiness on Thursday, Dec. 29, and Thursday, Jan. 5, have been arranged for the holidays. character of Mrs. F.ske's supporting company is already well and favorably known. Nance O'Neil has decided to devote the The women who go to see Andrew Mack remainder of her engagement at Daly's

at the Fourteenth S reet to-morrow night in "The Way to Kenmare" will receive china cream and sugar bowls. The reason for this generosity is that it will be Mr. Mack's one hundredth appearance as Dan Maguire. A week later he starts for Australia and won't be back for a year. May Irwin is to celebrate all week at

the Bijou with a new repertoire of songs in "Mrs. Black Is Back." Among them is a composition of her own bearing the eu-phonious title "Taint No Sense in Livin' Dat Way." Another is "Tennessee," by Jean Schwartz, who wrote "Bedelia."

Then this very popular musical comedy At the Savoy "Mrs. Wiggs of the Cabbage Patch," a cheerful woman, who is interest-ing a great many New Yorkers, is preparing to spend Christmas. tregoers, men and women, are welcoming

"Higgledy Piggledy," with Joe Weber, sprightly Anna Held as its stars, is keeping up its good business at the Weber Music Hall. a play typical of many in which she has won her great success on the stage. She drew large audiences to the Garrick in her opening week, and there are evidences that At the American Theatre this week E. D.

Stair will present the popular comedians John and Emma Ray in a comedy called At the Lyceum the new Wyndham play. "Down the Pike" of the musical razzle-dazzle order popular on the road. The piece brings out a great view of the famous highway at the world's fair, several hand-some young women and a lot of popular "Mrs. Gorringe's Necklace," has been received, owing to the excellent work of Charles Wyndham, Mary Moore and their company, with almost the same favor that they won in "David Garrick." Charles Wyndbam, polished and attractive, impersonates

The New Yorkers' old friend "The Wizard of Oz" continues to do well at the Academy of Music, a fine theatre in which to see a successful play in its second stage.

At the Third Avenue a new style of melodrama is to be tried on the East Side tomorrow. It is the rural kind. Its name is "Down Our Way." It deals with New England life as a popular melodrama of the sort should, and a woman, Miss Evelyn Saxton, wrote it. John Drew also is soon to leave New York. He begins to-morrow the last two weeks of his successful engagement in "The Duke of Killicrankie" at the Empire Theatre. He is still playing this charming farcical

romance to full houses. Maude Adams will take his place there on Christmas night, in "The Little Minister" for four weeks Another povelty of the week is provided by a "boy tragedian," by name David B. Gally, and a sixteen-year-old leading lady, who will appear in a four act version of "David Copperfield," and the "Merchant of Venice," condensed to half an hour, at Nat Goodwin has only two more week at the Knickerbocker in "The Usurper." Carnegie Lyceum next Saturday afternoon. Crowded houses are enjoying his perform-The production is given by a combination of the Children's Theatre and the Players. ance and giving enthusiastic recognition of his acting in the rele of John Maddox,

the ex-cowpuncher who has become a millionaire of many millions and is in love Good vaudeville and stock bills are unusually plentiful this week. At Proctor's wenty-third Street Theatre John C. Fisher's Champagne Dancers from "The Silver Slipper" company head the pro-Louis Mann can be funny in "The Second gramme. Harry Rochez's dog and pony Fiddle" at the Criterion for only a week circus, the inimitable monologues of James Thornton, the songs of M. Germ nal, the longer. His engagement has been most successful. To-morrow week Charles Froh-French barytone, the clever juggling of Charles Hara, an importation from Engman will present at this theatre Pinero's much discussed comedy, "A Wife Without a Smile," with a special cast, which will in-clude Ernest Lawford, L. R. Grisel, Mar-

Charles Hala, land, and many other strong are included.
Madeline Lucette Ryley's play, "An American Citizen," another of the productions which have helped to make Nat Goodtions which have be presented by the stock is to be tions which have helped to make he took win's fame, is to be presented by the stock company at Proctor's Fifth Avenue. Edwin Arden and Isabel Evesson are the star members of this able company. There is a good vaudeville bill in addition to the

to capacity. Sunday has proved to be a heroine beloved of all the girls and many of play.

The Proctor company at the 125th Street
Theatre will play "Capt. Impudence" this
week. This was a comedy of note not so
very long ago, but New York has not seen
it in several years. At this theatre also
there is good vaudeville before the play.
Sunday concerts with attractive bills
are given at all the Proctor theatres. the men who go to see the play bearing her name. There is abundant amu ing incident in the piece and no one goes away disap-pointed. Miss Barrymore will give a pro-fessional matine of the play at the Herald The Casino well be closed for the next

Robert Hilliard is again the star of Keith's programme this week. He repeats his successful playlet "No. 973," the story of an ex-convict. "From Zaza to Uncle Tom" Robert B. Mantell, after a good week is retained as another feature of the bill.
Still another is a skit, "The Fall of Pcor Arthur." Marie Narelle, who has been sirging in the Irish Village at the world's fair, sings at Keith's this week, and Luigi at the Princess Theatre to-morrow evening. The revival is particularly interesting because Marie Booth Russell appears here del Oro appears in a musical specialty of his own. These, however, are only a few of the good things at this theatre. for the first time as Desdemona. "Othello" is to be followed by "Richelieu" before the coming of Edward Terry and his company

Tony Pastor's schedule of performers "It Happened in Nordland," the MacDonis as good as ever. Frank Bush, comedian and story teller, will appear for the first ough-Herbert musical comedy in the new time in four years. Others on the pro-Lew Fields Theatre, seems to have caught on. There has not been a vacant seat in the house at any of the performances gramme are: The Orpheus Comedy Four, comedians and singers; Genero and Theol, equilibrists; the Sully Family, in their sketch, "An Interrupted Honermoon;" Hathaway and Walton, dancers; Princess Chinquilla and Newell; Charles Carlos and his cogs; Gregory and Wood, jugglers; John and Carrie Mack; Mile, Rénés Louise, and the Tramp Photographer. tourist" is to be given once more at the On Tuesday and for the rest of the week the successful comedy, "Die Goldene Eva" (The Golden Widow) is to be revived by Mr. Conried's stock company, with Hedwig von Osterman in the title role.

Some of the star features for the week at the Yorkville are Melville and Steteon, A. O. Duncan, the ventriloquist; Willett Thorne and his company in "An Uptown Flat," Fleurite de Mar, the Moss Trio, Herbert's dogs and the Vitagraph.

Frank Losee, Helen Tracy and Kate Denin Wilson, comes to the Majestic Theatre to-morrow for a two weeks engagement in her last year's play, "Dorothy Vernon of Haddon Hall," a dramatization of Charles Major's novel. Just a year ago Miss Galland made her bow as Dorothy to a New York audience. So great was her success then that at the expiration of her stay at the New York she moved to the Lyric, where the play enjoyed continued popular-At the Circle the leading attraction is Emmett Corrigan and his company in the sketch, "Jockey Jones," a playlet sure to sketch, Jockey cones, a playler sure to suit all horse lovers; the Ten Iohis, Oriental conjurers, the Eight Colinis, dancers; Charley Case, the man who talks about his father; Lloyd's dogs, R. J. Jose, vo-calist; James Cullen and the Everett Trio. And besides all these, there is May Yohe, who is famous in many resp At Hammerstein's Victoria George Fuller

Golden will make his appearance after an absence of several seasons in London. Then there are Paul Conchas, a new cannon ball juggler, said to eclipse Spadoni the Kaufmann troupe, the Empire City Quar-tette, S. Miller Kent and company, Fanny Rice, Bailey and Madison, Ella Branda, Mr. and Mrs. Jimmy Barry, Hathaway and At the Lyric James K. Hackett enters to-morrow on his second week in "The Fortunes of the King." As the gracious Charles Stuart, in danger and a fugitive. he has a part which affords opportunity for the display of the characteristics which made him so long an idol of matinee Among the vaudeville stars at Hurtig &

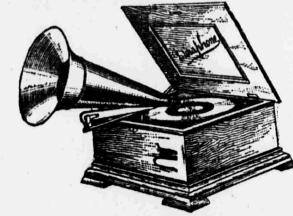
Seamon's Music Hall are McWatters and Tyson and their company, with a spectacular Tyson and their company, with a spectacular musical comedy entitled "Vaudeville;" Reno and Richards, burlesque comedians; Ford and Gehrue, dancers; the eccentric trio, Brown, Harrison and Brown; the Dollar troupe of gymnasts: Dixon and Holmes, singing comedians; Leona Thurber and her pickaninnies, and many others.

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David Belasco's successful comedy, Sweet Kitty Bellairs," which was only withdrawn from the Belasco Theatre this season to give David Warfield a chance, comes to Proctor's Fifty-eighth Street Theatre this week. Henrietta Crosman is the star of the production. The whole show is of a high class character rarely seen so far on the east side of town.

The Grand Opera House has "The Isle of Spice," which had a long run at the Mijestic not many months ago, on its stage this week. In the cast are Denman Maley, Carlton King, Harry Watson, George Fiske, Lisle Leigh, Blanche Buckner and Mattie

At the Harlem Opera House Daniel Frohman will present his latest star, Cecilia Loftus, for a week. Miss Loftus's play, "The Serio-Comic Governess." enjoyed a run of several weeks at the New Lyceum Theatre early this season. She retains the original company and scenery.

David Higgins in a second edition of "His Last Dollar," the romance of the turf successfully presented at the American Theatre recently, is at the West End this week. An attractive part in the piece is played by Eleanor Montell.

"The Great Automobile Romance," a melodrama with a Svengali sort of hypnotist as the villain, is to hold the stage at the New Star for the week. The climax of the play comes when the wicked physician and his mistress are blown up by her act in his own automobile. Then the lovers are happily united.

At the Metropolis the play for the week is the favorite melodrama, "The Ninety and Nine."

The Bohemian Burlesquers are at home for the week at the Dewey Theatre. At the Gotham the Utopian Burlesquers

furnish th

tumes are gorgeous. The Olympic, an old theatre in upper Third avenue, made over new for A. H. Woods, throws open its doors to melodrama to-morrow night. The first play is to be "The Wayward Son."

"The Minister's Daughter," an exciting five-act melodrama, is being played at the Windsor Theatre on the Bowery.

Huber's Museum has a clever troupe of Japanese acrobats, recently from the Mikado's realm. Others in the curio hall are "Sailor Jack." Wohana, "the Tattooed Indian Queen;" Wisner, and Ole Olson and Capt. Austin, the midgets.

New war scenes from the Far East are shown on the cinematograph at the Eden Musée this week, and Powell and the Majiltons have a new programme to help out

The Brooklyn Theatres.

A strong attraction, the Rogers Brothers n John J. McNally's new farce, "The Rogers Brothers in Paris," is provided at the Broad-way Theatre this week. This is the largest and most pretentious show the Rogers Brothers have yet produced. George V. Hobart wrote the lyrics for it and a chorus of nearly a hundred pretty girls sings them.

George M. Cohan's musical comedy, "Running for Office," comes to the Majestic It is full of good songs, among them "Sweet Popularity," "Root for Riley" and "I Want to Go to Paree, Papa." There is a capable cast, specially chosen by George M. Cohan.

The Orpheum audiences liked the Irish Band from the world's fair so much last week that it has been retained. Another week that has been retailed. Another feature of the show is the Hertzog Brothers with their horses. Rosa Guerrero is also there, playing "The Rose and the Dagger," and among others on the bill are Yorke and Adams, Sydney Grant, the mimic; Rosaire and Dorretto, comedy acrobats, and the Howard Rothers. Howard Brothers.

A musical comedy of large proportions and with lots of fun in it, entitled "Me. Him and I," comes to the Grand Opera House this week. Its prima donna is Marion Stanley, late of "An English Daisy." The chorus numbers fifty girls.

At the Folly this week is "Superba," the show of the famous Hanlon Brothers. I has been made over new, with all sorts of scenes at the world's fair, in Paris and in romance land. There are new pretty girls in it, new tricks and fun of the only Hanlon brand, and all the young Hanlons, who are accounted the cleverest pantonimists of the rising generation.

The Gayety has the Bowery Burlesquere for its entertainers this week. Yheir show is called "The Gay Modiste." Its scene is laid in Paris, and there is a pretty curtain

At Keeney's Theatre this week is Maggie Cline, "the Irish Queen," heading a strong cline, "the Irish Queen," heading a strong vaudeville bill. Other performers in it are May Duryes and W. A. Mortimer, great favorities in Brooklyn, who will be seen in Edmund Day's playlet, "The Impostor"; Rose Nayon's birds, Saona, an impersonator from Europe; Mitchell and Marron, the minstrel boys; Gilbert Sarony, Collins and Hawley, dancers, and Russell and Tielyne.

"The Pride of Jennico" will be the attraction this week at the Bijou. Edna May Spooner will play Marie Ottilie, Princess of Dornheim, and Augustus Phillips Basil Jen-

Hyde & Behman's Theatre has a strong





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attraction this week in the Metropolitan Opera Cuartet. The other features of the programme are equally good. They include the Eight English Girls, character dancers; Foy and Clarke, in "The Old Cursosity Shop"; McCabe, Sabine and Vera, in an Irish skit called "The Arrival of Kitty. Edgar Bixley, the monologist; the Athea Edgar Bixley, the monologist; the Ather Family of Acrobats, Crawford and Man-ning, Lottie Gladstone, the country girl ning. Lottie Gladstone, the country girl and Cook and Sylvia, singers and dancers.

"The Other Girl," Augustus Thomas s popular comedy, is the week's attraction at the Montauk.

The Moonlight Maids Burlesquers are at the Star Theatre this week, and Thoma Hanlon is singing in the final burlesque.

At the Park there is a favorite melodrama in *From Rags to Riches.*

"His Wife's Secret" is the play at the Novelty. The Gotham has "A Working Girl's

Wrongs" as its play. At Watson's Theatre there is a vaude rille show and a burlesque, "The Female Drummer.

FRANCE'S NATIONAL THEATRES. Receipts at the Grand Opera-Salaries at the Comedie Francaise. PARIS, Dec. 1 .- Henry Maret in his re-

ort on the Fine Arts budget gives the fol lowing interesting facts about the French national theatres: First, as to the Opera. The balance sheet

of Dec. 31, 1903, shows a profit of 68,763 france for the first three years of the present concession. In 1901 the losses were